

Thirty-third Season

Esplanade Concerts

On Storrow Memorial Drive

Arthur Fiedler, Conductor and Founder

Evenings at 8:30, July 2nd through July 15th
(Except Saturday, July 8th, and Thursday, July 13th)

August 21st through 26th

Wednesday mornings at 10:15 to 11:15,
July 5th, 12th, August 23rd, 1961

*"Through the vision and diligence of this native Bostonian,
symphonic music has been brought to thousands in these pleasant
surroundings, since July 4, 1929"*

(A)

— Inscription at doorway of Hatch Memorial Shell.

Thirty-third Season of the Esplanade C

LITTLE FUGUE — BACH-CAILLIET.

Fugues by some composers have been known to "chase various themes around, and finally chase the audience away." Here is one excellent example, however, of Johann Sebastian Bach's genius for endowing a fugue with lively appeal. As here transcribed for orchestra, it shows the brilliant artistry of Lucien Cailliet as an arranger. He is also a composer in his own right.

His resourceful Variations on *Pop Goes the Weasel* are great favorites with Pops and Esplanade audiences.

SYMPHONY No. 2 IN D MAJOR — BEETHOVEN (1770-1827).

Said Hector Berlioz: "In this work everything is noble, energetic and stately — the introductory largo being a masterpiece. The most beautiful effects succeed one another without confusion, and always in an unexpected manner.

"The andante . . . is the delineation of innocent happiness hardly clouded by a few accents of melancholy occurring at rare intervals."

Summary of movements:

I. The second half (*Allegro con brio*) constitutes some of Beethoven's most joyous pages.

II. (*Larghetto*). One of the loveliest passages in all of Beethoven.

III. This Scherzo is of historic, as well as musical interest. Beethoven from now on (except in his eighth symphony) was to use this prankish form, well adapted to his capriciousness, in place of the Minuet, previously customary for the third movement of a symphony.

IV. Herein the composer is shown in one of his most hilarious moods. on Shakespeare's drama.

CONCERTO NO. 3, IN C MINOR — BEETHOVEN (1770-1827)

Less Mozartian, more Beethovenish, than the first two concertos, this one also shows an advance in orchestral mastery.

RALPH VOTAPEK

Auditioning the then nineteen-year-old musician in Milwaukee, Arthur Fiedler was so impressed that he promptly invited him to be soloist in a concert he was to conduct there. Votapek performed so well in the Second Piano Concerto of Saint-Saëns, that the conductor invited him to play the same work at the Pops in 1958. Pleased again, Mr. Fiedler re-engaged him for the opening program of the ensuing 30th anniversary season of the Esplanade Concerts. These appearances paved the way for engagements with other major orchestras.

SUNDAY EVENING, JULY 2, at 8:30 o'clock

Arthur Fiedler, *Conductor*

*Little Fugue in G minor *Bach*

Symphony No. 2, in D major *Beethoven*

I. Adagio molto: Allegro con brio

II. Larghetto

III. Scherzo: Allegro

IV. Allegro molto

The Star-Spangled Banner

Piano Concerto No. 3, in C minor, Op. 37 *Beethoven*

I. Allegro con brio

II. Largo

III. Rondo: Allegro

Soloist: RALPH VOTAPEK

LUDWIG VAN BEETHOVEN

Of Belgian ancestry, he was born in Bonn, Germany, in 1770, but spent the major part of his life in Vienna, where he died in 1827.

He remains one of the giants among composers of all nations and times. He brought to music new freedom in form, greater power in emotional and dramatic expression, new grandeur and variety in orchestration.

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HENRY B. CABOT

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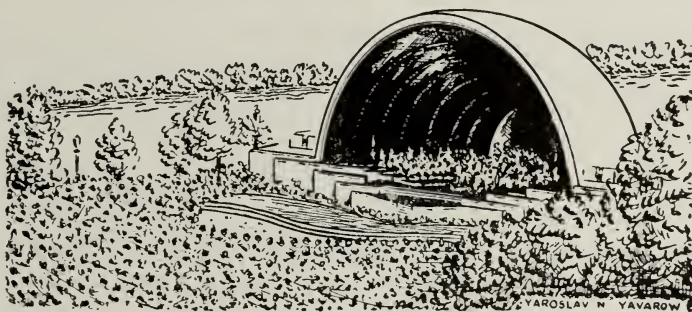


Wonderful night

Nothing makes a midsummer night more enchanting than the unforgettable music of an Esplanade Concert under the magical baton of Arthur Fiedler.

We at John Hancock are glad to bring you this evening's delightful program, and hope you enjoy every minute of it.

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SYMPHONY IN C MAJOR ("JUPITER")—MOZART (1756–1791).

The last symphony composed by Mozart, it was nicknamed the "Jupiter" as indicating its supreme qualities among his own forty-nine symphonies, and others known in his time.

WOLFGANG AMADEUS MOZART (1756–1791)

The child Mozart was recognized as a prodigy and genius by the royalty of Europe. His father wrote home to Salzburg, "Our high and mighty Wolfgang knows everything in this, his eighth year, that one can require of a man of forty."

Though he composed brilliantly in every musical form, Mozart's dream of a fine royal appointment never materialized. In 1782 he married Constanze Weber, the sister of his young passion. They lived frivolously and poorly. Fatigued from work and money worries, Mozart suffered fainting spells as he tried vainly to finish his *Requiem*. His death was caused by typhus. And the man of genius was buried so improvidently that his grave has never been located.

IRISH SUITE — LEROY ANDERSON

(Commissioned by The Eire Society of Boston.)

The tunes were drawn by Anderson from the "Irish Melodies" of Tom Moore, who wrote new words for the airs in the Bunting Collection.

Edward Bunting in 1796 published "A General Collection of Ancient Irish Music," which he had noted down two years earlier at a gathering in Belfast of ten of the last of the old harpers.

Tom Moore used many of these tunes in his "Irish Melodies," issued in eleven sets between 1807–09 and 1834. He replaced the original texts with new poems of his own. For example, "The Moreen" became "The Minstrel Boy," "The Groves of Blarney," "The Last Rose of Summer."

Beethoven wrote accompaniments for these two airs, for another publisher.

Moore became poet of the "Irish Melodies" when the Dublin music dealer, William Power, decided to imitate with Irish songs what was being done at the time by George Thomson, the Edinburgh folklorist, in publishing old Scottish tunes with new words by Robert Burns.

AMERICAN SALUTE — GOULD

The rousing song, "When Johnny Comes Marching Home," inspired Morton Gould's clever score. The song was published in 1863 with "Louis Lambert" named as composer. But later Patrick Sarsfield Gilmore, Boston's famous Irish-born bandmaster, claimed it as his own.

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Chairs furnished

The Copley Square Branch of NEW ENGLAND MERCHANTS NATIONAL BANK OF BOS

MONDAY EVENING, JULY 3, at 8:30 o'clock

Arthur Fiedler, *Conductor*

Eine kleine Nachtmusik, K. 525 *Mozart*

- I. Allegro
- II. Romanze: Andante
- III. Minuetto: Allegretto
- IV. Rondo: Allegro

Symphony No. 41, in C major, "Jupiter," K. 551... *Mozart*

- I. Allegro vivace
- II. Andante cantabile
- III. Minuetto: Allegretto
- IV. Finale: Allegro molto

The Star-Spangled Banner

*Irish Suite *Anderson*

Irish Washerwoman—Minstrel Boy—Last Rose of Summer—
Rakes of Mallow—Wearing of the Green—Girl I Left Behind Me

*American Salute *Gould*

*American Patrol *Meacham*

EINE KLEINE NACHTMUSIK — MOZART (1756–1791).

A serenade for strings alone, this is one of many charming compositions which titled personages—and even wealthy commoners—expected the old-time composers to supply at short notice for entertainment at social functions.

To be thus bracketed with the chief cook in banquet arrangements was not taken as an insult by the composer, but as part of his career. And the pay was usually highly acceptable.

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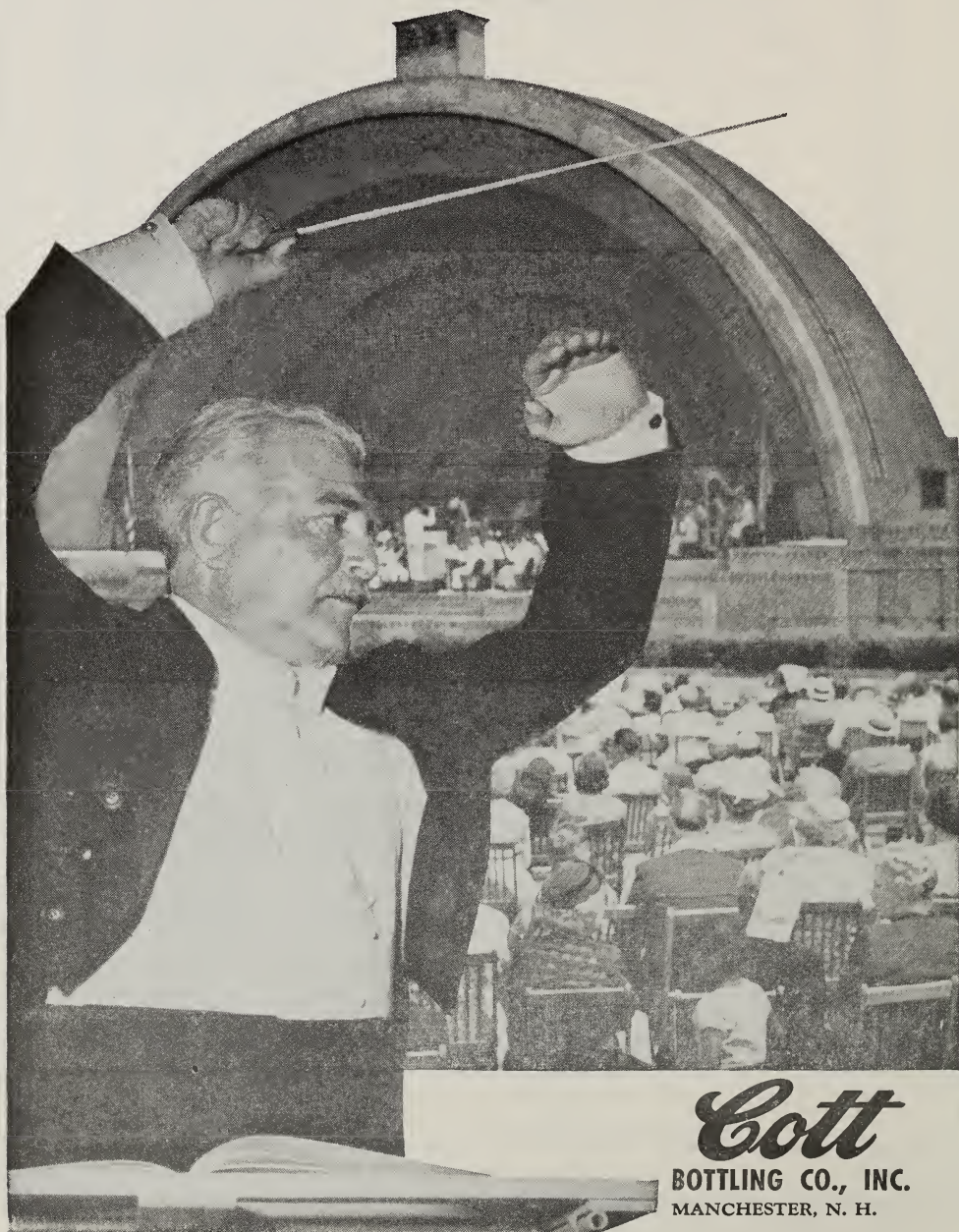
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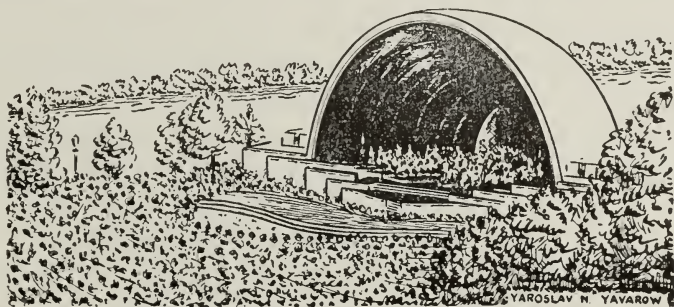
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We're proud to join with millions of music lovers
the world-over to express our appreciation for the
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MARCH, "1776" (CHESTER) — LANGENDOEN

Soldiers of the American Revolution were very fond of a rousing patriotic song called "Chester."

The composer of "Chester," William Billings of Boston, wrote it as a part-song for four male voices. He also wrote the words, which begin:

Let tyrants shake their iron rod,
And Slavery clank her galling chains!
We fear them not, we trust in God.
New England's God forever reigns!

Starting with this vocal original, Jacobus Langendoen has produced an orchestral transcription in march form, with an introduction which is his own composition.

"UNFINISHED" SYMPHONY — SCHUBERT (1797-1828)

This miracle of poignant beauty is unfinished only in the sense that it has but two movements instead of the four which were customary in the time of Schubert. Did his inspiration fail to carry on? After starting a third movement, he turned to other works. The abandoned symphony was not found in his home after his death.

Schubert had given the precious manuscript to a friend, who in 1865 revealed it to the Viennese conductor, Herbeck, who introduced the wonderful two movements to the world.

SUITE FROM BALLET, "GAYNE" — KHACHATURIAN (1903—)

These excerpts represent an entertainment on a collective farm in Sovietized Armenia, as an example of the happy side of the workers' lives. The ballet also has a love plot, with Gayane as the heroine.

BIRTHDAY OF "AMERICA"

Today is the one hundred thirtieth anniversary of the first performance of "America" sung at the Park Street Church, Boston, July 4, 1831. The words were written by the Rev. Samuel Francis Smith.

RHAPSODY IN BLUE — GERSHWIN (1898-1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of performance at "serious" concerts, as Liszt's Hungarian Rhapsodies, for example.

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Chairs furnished

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TUESDAY EVENING, JULY 4, at 8:30 o'clock

Arthur Fiedler, Conductor

March, "1776" (Chester).....Langendoen

Symphony in B minor ("Unfinished").....Schubert

I. Allegro moderato

II. Andante con moto

*Suite from "Gayne".....Khachaturian

Dance of the Mountaineers—Lezghinka—Dance of the

Rose Maidens—Lullaby—Sabre Dance

America

The Star-Spangled Banner

*Rhapsody in Blue.....Gershwin

Soloist: LEO LITWIN

*Battle Hymn of the Republic.....Steffe-Gould

Salute to the Armed Forces.....Bodge

Halls of Montezuma—Semper Paratus—Wide Blue Yonder—

Anchors Aweigh—The Caissons Go Rolling Along—

God Bless America

*Stars and Stripes Forever.....Sousa

STARS AND STRIPES FOREVER — SOUSA (1854-1932).

The March King's perfect realization of his theory that "a march should make a man with a wooden leg step out."

A French woman told Sousa that this march made her think of "the American eagle shooting arrows into the aurora borealis."

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DANNY KAYE **AT** **TANGLEWOOD**

Conducts a
BOSTON SYMPHONY ORCHESTRA
PENSION FUND CONCERT

Thursday, JULY 13 at 8:30 P. M.

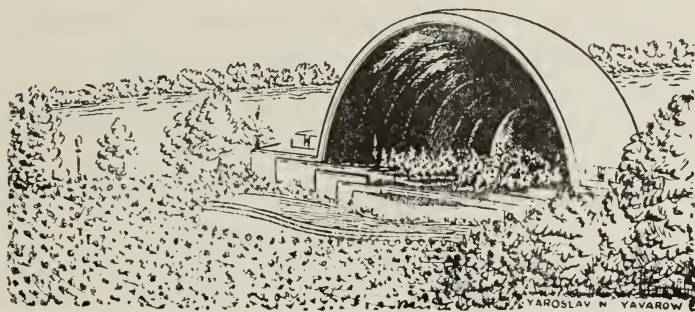
Danny Kaye has generously contributed his services for this extraordinary musical adventure. The Orchestra simply cannot accept any responsibility.

RESERVED SEATS ONLY

TICKETS NOW: \$10, \$7.50, \$5, \$4, \$3

Address ticket orders to "Danny Kaye at Tanglewood," Lenox, Mass. Enclose check, payable to Boston Symphony Orchestra, Inc. and stamped, self-addressed envelope.

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VICTOR HERBERT

(b. Dublin, Ireland, 1859; d. New York City, 1924)

GRANDSON of Samuel Lover, author and sometimes song composer, he was brought to Germany at the age of 7 to take up a musical education, at the Humanistisches Gymnasium at Stuttgart.

After private instruction at Baden-Baden, he developed rapidly into a fine 'cellist, toured Europe as soloist, became first 'cello of the Strauss orchestra in Vienna (under Eduard Strauss), then the Court Orchestra in Stuttgart, where he began to study composition privately, and brought out some songs and a concerto for his instrument and orchestra.

He married a German opera soprano, Therese Foerster. When she was engaged to appear at the Metropolitan Opera in New York, she obtained for her husband the post of first 'cello with that company, in 1886, when he was 27. He held a similar position later with the orchestras of Anton Seidl and Theodore Thomas, and was assistant-conductor of the former.

OVERTURE TO "WILLIAM TELL" — ROSSINI (1792-1868).

Here we have virtually a series of tone pictures: Sunrise in the Alps; Alpine Storm; Calm and Shepherds' Thanksgiving; Summons to Arms and March of the Swiss Soldiers.

MARTIN HOHERMAN

Previously heard in solo appearance with the Pops, he now is principal cellist. A member of the Boston Symphony Orchestra since 1953, he had played in the Warsaw Philharmonic and Radio Orchestras until 1939, then served in the British Army during World War II.

TODAY'S YOUNG SOLOIST

Stephen Steinberg, of Brookline, Mass., is a pupil of Miss Jeanette Giguère at the New England Conservatory. He has studied piano since he was five years of age.

THE SORCERER'S APPRENTICE — DUKAS (1865-1935).

Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so — and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and unconjures the frantic water-bearers.

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FIRST CHILDREN'S CONCERT

WEDNESDAY MORNING, JULY 5, at 10:15 o'clock

Arthur Fiedler, *Conductor*

March of the Toys, from "Babes in Toyland" *Herbert*

*Overture to "William Tell" *Rossini*
Solo Violoncello: MARTIN HOHERMAN

Schwanda Polka *Weinberger*

First Movement, Piano Concerto in D major *Haydn*
Soloist: STEPHEN STEINBERG

*The Sorcerer's Apprentice, Poem *Dukas*

Pops Round-Up *arr. Hayman*
Introduction—Bonanza—Maverick—The Rebel—Bat Masterson—
Gunsmoke—Wagon Train—Wyatt Earp—Have Gun, Will Travel—
Rawhide

The Star-Spangled Banner

The commentator is Harry Ellis Dickson

JAROMIR WEINBERGER (born 1896)

Though of Czech origin, Weinberger settled in the United States in 1939. His American sojourn inspired a work for orchestra based on "The Legend of Sleepy Hollow" and Variations and Fugue on "Under the Spreading Chestnut Tree."

After Smetana's "The Bartered Bride," Weinberger's "Schwanda the Bagpiper" has been called "internationally the most popular Czech opera. . . ."

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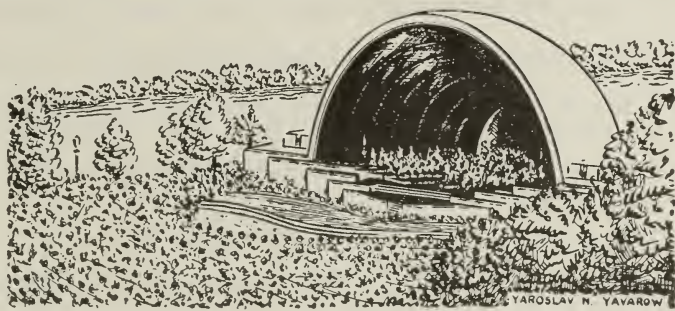
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INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber in the castle of Elsa's brother, the Duke of Brabant.

A SIEGFRIED IDYLL – WAGNER (1813–1883)

This poetic work was both a birthday gift and a Christmas gift from the composer to his wife, Cosima (daughter of Liszt). It was first performed as a complete surprise to her on Christmas morning, 1870, in the Wagners' Swiss home, near Lake Lucerne.

The themes, except for one, are drawn from the music-drama, "Siegfried." That exception is the folk-song, "Sleep, My Child, Sleep" – a tender reference to the Wagner's baby son. Born while the composition of the music-drama was under way, he had been named Siegfried, after its hero.

PIANO CONCERTO NO. 2, IN A MAJOR – LISZT

Composed before the "First" Concerto, it was second in date of introduction to the public.

Liszt spent ten years solving the problems of reducing a concerto to a single movement. The "First" Concerto profited by this experimentation.

The "Second" Concerto has been characterized as "Symphony Poem for Piano and Orchestra" and also as "The Life and Adventures of a Melody."

SAMUEL LIPMAN

Marking his Esplanade debut as partner of Leo Litwin, this pupil of Rosina Lhévinne has appeared with Mr. Fiedler in San Francisco.

PRELUDE AND LOVE-DEATH ("TRISTAN AND ISOLDE") – WAGNER (1813–1883).

The beginning and conclusion of Wagner's great tragedy, these two excerpts summarize the tangled emotions of the entire work. Tristan, knight of Cornwall, has been sent to Ireland as escort for the Princess Isolde, who is to be wedded to his king. Aboard the returning ship, Tristan falls in love with Isolde. Seeking to avoid disloyalty to the king, he welcomes an alleged death-potion, which really is a love-potion. Isolde also partakes of it. The two are hopelessly ensnared when they disembark for the royal wedding in Cornwall. Tristan, seeking death in a duel, is badly wounded. When Isolde rushes to nurse his hurts, he dies in her arms. The "Love-Death" expresses the intensity of her love for Tristan.

FRIDAY EVENING, JULY 7, at 8:30 o'clock

Arthur Fiedler, *Conductor*

*Prelude to Act III, from "Lohengrin"..... *Wagner*

A Siegfried Idyll..... *Wagner*

Piano Concerto No. 2, in A major..... *Liszt*

Soloist: SAMUEL LIPMAN

The Star-Spangled Banner

Prelude and Love-Death, from
"Tristan and Isolde"..... *Wagner*

Overture to "Tannhäuser"..... *Wagner*

OVERTURE TO "TANNHÄUSER" — WAGNER (1813–1883).

We hear a compact summing-up of Tannhäuser's struggle between sacred and profane love. First is heard the chorus of the pilgrims whom he accompanied to Rome, then music symbolic of Venus and her court, followed by a return of the Pilgrims' Chorus.

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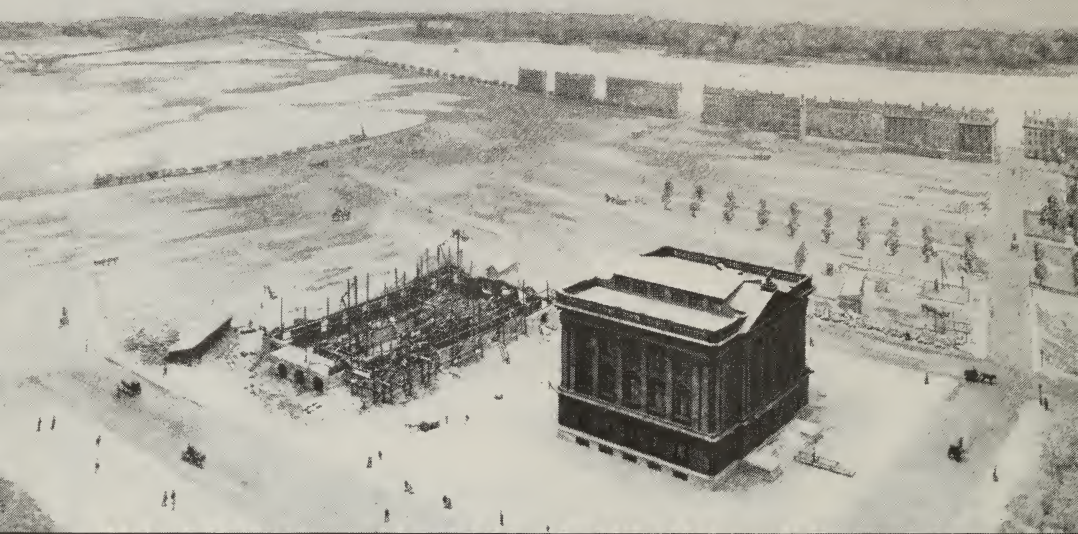
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Historical dioramas span 40 centuries

See these unique, 3-dimensional models in the lobby of our Home Office, just off Copley Square. They're a delightful, colorful tour through the history of Boston's Back Bay area. And see the eight famous murals of early New England painted by Charles Hoffbauer.

Our historical exhibits are open to the public

from 8:45 a.m. to 4:45 p.m. every weekday. Use either the Boylston or Newbury Street entrance. (When you visit us, you'll notice a lot of construction going on. We're busy doubling the size of our building. For an up-to-the-minute progress report, just pick up one of the phones near the front steps.)



The Back Bay in 1863, showing the Museum of Natural History (now Bonwit Teller's) and the foundation of M.I.T.'s first building.



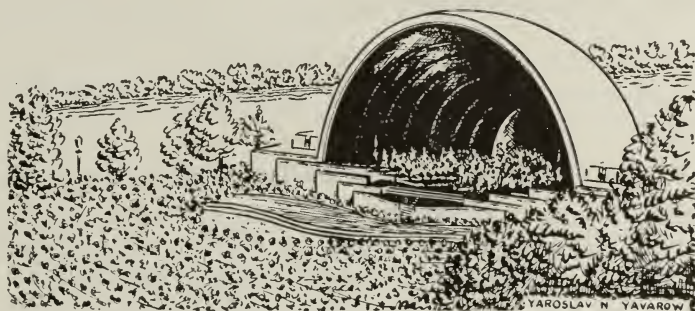
The Back Bay as it probably appeared 40 centuries ago. Indians repair a fishweir in preparation for the spring run of fish.



The Back Bay being transformed from water to land for the growing city. Gravel trains are arriving from Needham with loads of fill.

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A. CLYDE ROLLER

He is Conductor and Musical Director of the Amarillo (Texas) Symphony.

"ROMAN CARNIVAL" OVERTURE — BERLIOZ (1803-1869).

Originally this was an introduction to Act 2 of the opera "Benvenuto Cellini." The point of departure of the libretto is an episode in the autobiography of the celebrated Florentine goldsmith and adventurer — the almost disastrous casting of the famous statue of Perseus and Medusa.

The overture is dominated by a saltarello from the carnival scene; and an aria of Cellini in the preceding act, which supplies the haunting melody for English horn.

CLASSICAL SYMPHONY — PROKOFIEFF (1891-1953)

With art, with grace, with sparkling craftsmanship, Prokofieff mimics characteristics of Mozart's symphonies, and slyly adds touches of modern sophistication in instrumentation. In thirteen minutes, he does it all — although Mozart's greatest symphonies require double that time.

True to eighteenth century precept, the first movement of the Classical Symphony is in sonata form — exposition built around two themes; development or working-out; recapitulation. The three remaining movements supply contrasts of pace.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG" — WAGNER (1813-1883).

First we hear the stately march to the Prize Song Contest of the Mastersingers — the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach.

Next, there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone."

Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons.

In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Prelude.

SUNDAY EVENING, JULY 9, at 8:30 o'clock

A. Clyde Roller Conducting

Symphony No. 5, Op. 64.....Tchaikovsky

- I. Andante; Allegro con anima
- II. Andante cantabile, con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso; Allegro vivace

The Star-Spangled Banner

Overture, "Roman Carnival".....Berlioz

"Classical" Symphony, Op. 25.....Prokofieff

Prelude to "Die Meistersinger".....Wagner

SYMPHONY NO. 5 — TCHAIKOVSKY (1840-1893).

Man's struggle with Fate is a theme with which Tchaikovsky dealt in both his fourth and fifth symphonies.

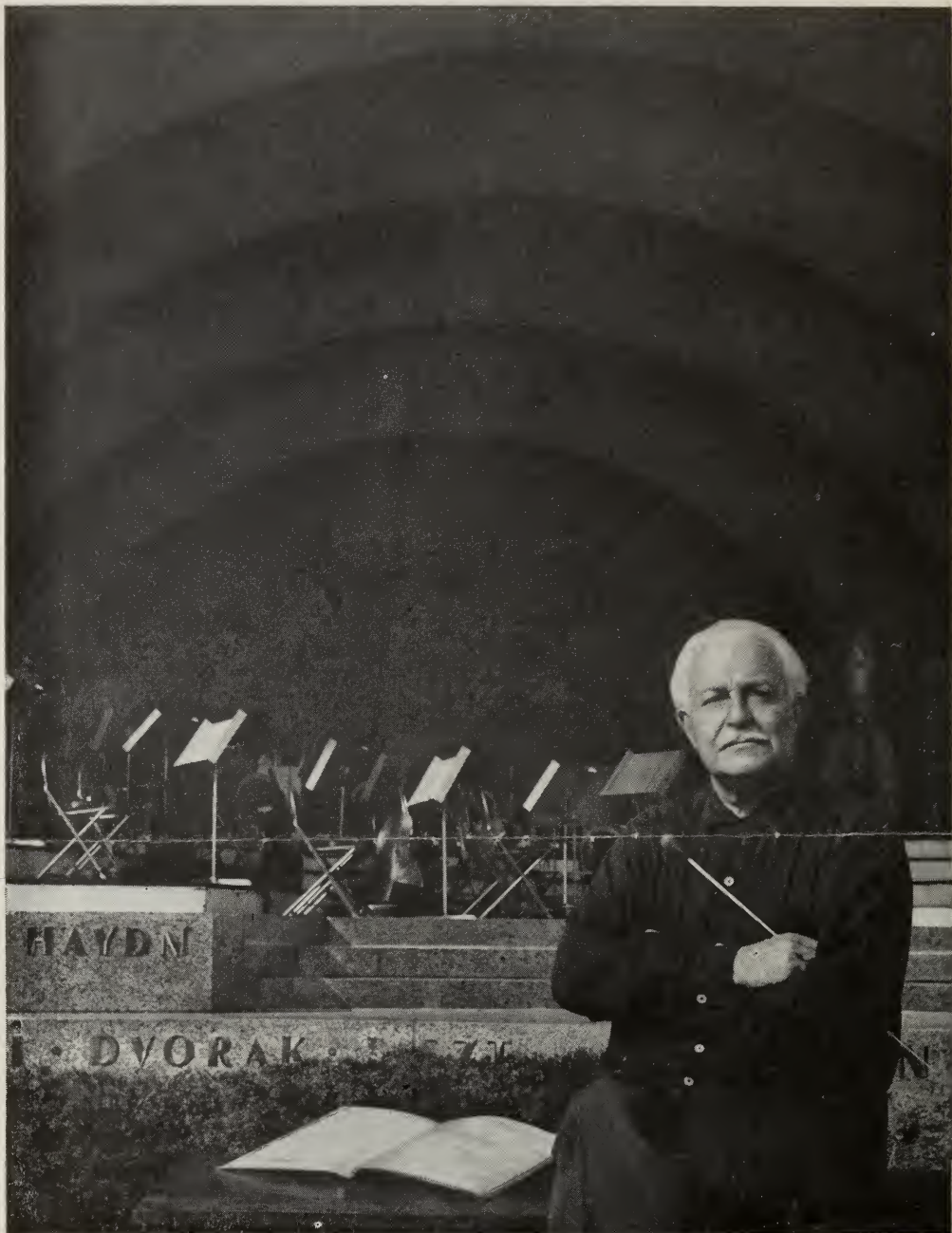
The fifth opens with a foreboding motto in the minor. In the final movement, this motto returns in the major — significant of triumph over Fate. There is a momentary resumption of the gloomy minor, then the major vanquishes, leading on to a march of victory.

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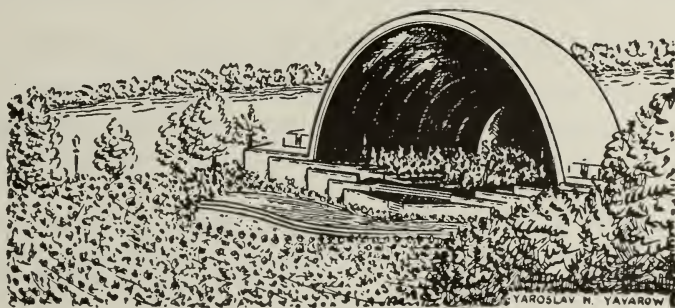


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Thirty-third Season of the Esplanade C

WOLFGANG AMADEUS MOZART (1756-1791)

The child Mozart was recognized as a prodigy and genius by the royalty of Europe. His father wrote home to Salzburg, "Our high and mighty Wolfgang knows everything in this, his eighth year, that one can require of a man of forty."

Though he composed brilliantly in every musical form, Mozart's dream of a fine royal appointment never materialized. In 1782 he married Constanze Weber, the sister of his young passion. They lived frivolously and poorly. Fatigued from work and money worries, Mozart suffered fainting spells as he tried vainly to finish his *Requiem*. His death was caused by typhus. And the man of genius was buried so improvidently that his grave has never been located.

DEBORAH MORIARTY

Now eleven, she has studied piano for about five years. She lives in Lowell. Her teacher is Miss Anna Scannell.

A Violinist Named Sousa

JOHN PHILIP SOUSA (b. Washington, D. C., 1854; d. Reading, Pa., 1932).

When Sousa was commissioned in 1880 as leader of the United States Marine Corps Band in Washington, in which his father had served as trombonist, he was twenty-six years old. He had been a boy prodigy in his native city, where he was first violin in symphonic programs with the Orchestral Union, and studied composition with its noted conductor, George Benkert. For two years he played in weekly quartet concerts in the home of Assistant Secretary of State Hunter.

Refusal of his harmony teacher to instruct him in piano was the foundation of Sousa's individuality in composition.

"If you become a good pianist," George Benkert told the boy, "you would probably want to compose on the instrument, and, if you are not careful, your fingers will fall into pleasant places where somebody else's have fallen before."

In quest of earning a living by his music, Sousa in his 'teens became orchestra conductor for touring stage productions — including one that originated the phrase "and the villain still pursued her." His powers of composition were taken up largely by arranging, and sometimes originating, music for theatrical purposes.

Eventually, in 1877, he became violinist at the Centennial Exposition in Philadelphia, playing under the conductorship of Jacques Offenbach.

CHILDREN'S CONCERT

WEDNESDAY MORNING, JULY 12, at 10:15 o'clock

Harry Ellis Dickson Conducting

Overture to "The Marriage of Figaro".....Mozart

Peter and the Wolf.....Prokofieff

Narrator: LANING HUMPHREY

Piano Concerto in D major.....Haydn

I. Adagio

II. Rondo

Soloist: DEBORAH MORIARTY

*Stars and Stripes Forever.....Sousa

The Star-Spangled Banner

OVERTURE TO "THE MARRIAGE OF FIGARO" — MOZART.

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

The story of the marriage of Figaro, the resourceful barber, is really a sequel to the one recounted in Rossini's "Barber of Seville." Topsy-turvily, Mozart staged the sequel in 1786, Rossini dealt with the start in 1816. The libretti of both operas are based on two comedies of political satire by the Frenchman, Pierre Augustin Caron (1732-1799), who wrote under the name of Beaumarchais.

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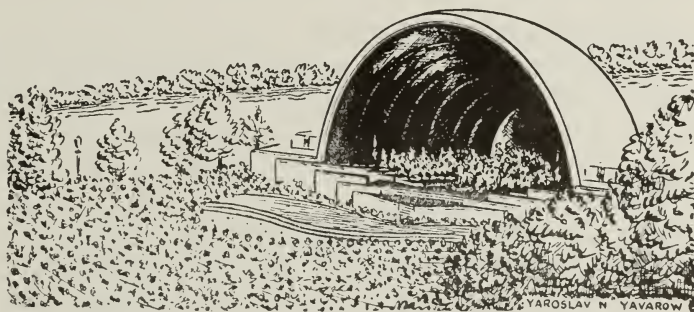
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Next time Mom brings home fruits and vegetables from Stop & Shop, lend an ear! They're so farm-fresh you can hear them sing! Listen to the crisp rustle of the lettuce, the scrunch of the apples, the scrackling of the radishes . . . all in happy harmony. You'll hear a few crunchy bars from the new green celery and the cucumbers zinging their little tune. *Freshness* makes a symphony at Stop & Shop!



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Thirty-third Season of the Esplanade C

OVERTURE "LEONORE," No. 3 — BEETHOVEN (1770-1827).

Of the four overtures which Beethoven composed for his one opera, "Fidelio" — originally entitled "Leonore" — this one has won the highest esteem for performance on the concert stage.

Wagner wrote of it: "This work is no longer an overture, but the mightiest of dramas in itself."

The plot: Florestan, a prominent citizen of Seville, has incurred political enmity, and has disappeared. His wife, Leonore, suspects that the deed was perpetrated by the tyrannical Don Pizarro, governor of the State Prison. Disguising herself as a youth, and taking the name of Fidelio, she obtains employment as a helper to the jailer, Rocco. Thus she learns that a mysterious prisoner is held in solitary confinement in a dungeon nobody but Rocco may enter. She believes the captive to be her husband. When Don Pizarro hears of a forthcoming inspection of the prison by the Minister of Justice, he decides to murder Florestan and hide the evidence. He orders a grave to be dug in the dungeon by Rocco, whereupon Fidelio pluckily obtains assignment as a digger. Don Pizarro enters the dungeon. He is about to stab Florestan, when the supposed youth slips between them, announces that she is the intended victim's wife, and menaces Don Pizarro with a pistol. The Minister of Justice arrives, and the tyrant is marched off to pay the penalty he deserves.

The sombre atmosphere of the prison and the unfortunates within it is relieved by the love affairs of the jailer's daughter, Marzelline. Betrothed to Jaquino, a young turnkey, she develops an infatuation for Fidelio. But when that youth turns out to be a married lady, she gives her heart back to Jaquino.

SYMPHONY NO. 8 — BEETHOVEN (1770-1827).

Sad, worried, in ill health when he composed this score, Beethoven here gives us one of his most joyous works. He had a special affection for this symphony, which he called "my little one."

OVERTURE SOLENNELLE, "1812" — TCHAIKOVSKY

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans — a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until late afternoon. Losses were great on both sides — more by the Russians than their foes. But even so, the invaders from that day were in a tightening grip of disaster.

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Chairs furnished by

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WEDNESDAY EVENING, JULY 12, at 8:30 o'clock

Harry Ellis Dickson Conducting

Overture to "Leonore" *Beethoven*

Symphony No. 8, in F major, Op. 93 *Beethoven*

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di minuetto
- IV. Allegro vivace

The Star-Spangled Banner

Romance in F, for Violin and Orchestra *Beethoven*

Zigeunerweisen, for Violin and Orchestra *Sarasate*

Soloist: JULIUS SCHULMAN

*1812, Ouverture Solennelle *Tchaikovsky*

There will be no Esplanade Concert on Thursday.

THE SOLOIST AND HIS SOLOS

Julius Schulman, before joining the Boston Symphony Orchestra last season, was Concertmaster, first, of the New Orleans Philharmonic-Symphony; then, of the Little Orchestra of New York. His principal teacher was Efrem Zimbalist.

In the *Romance in F*, Beethoven is by turn tender, agitated, serene.

The *Zigeunerweisen* (Gypsy Tunes) is rated as the best composition of the Spanish violin virtuoso, Pablo Sarasate (1844-1908).

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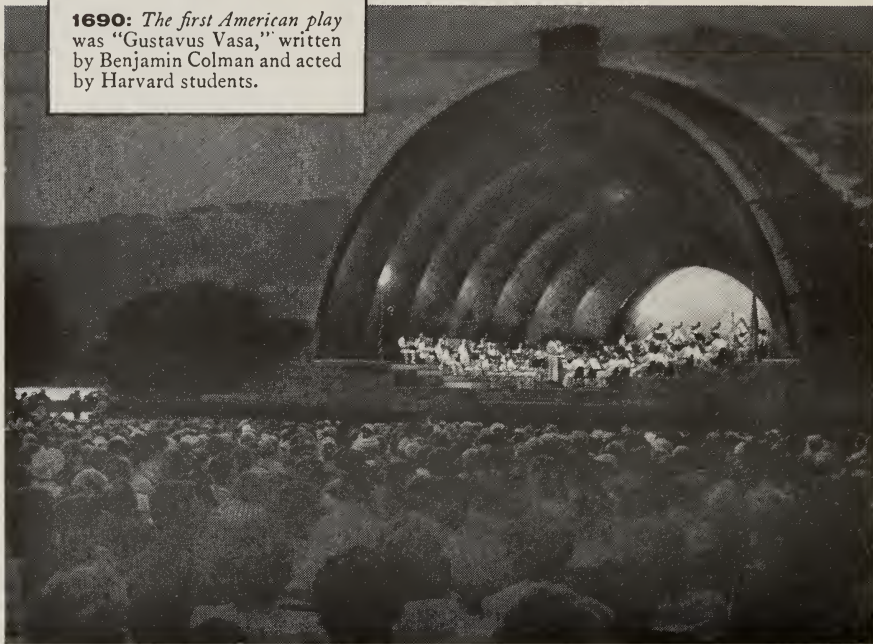
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to starlit concerts

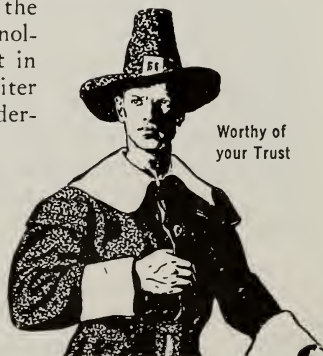
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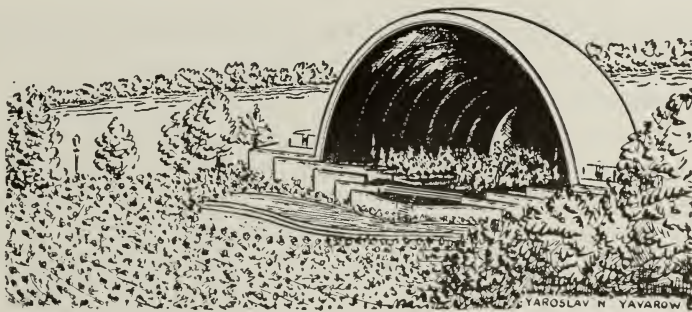
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LARGO FROM "NEW WORLD" SYMPHONY — DVOŘÁK

THE erroneous notion that Dvořák used a Negro spiritual for the beautiful English horn melody is due to the fact that this inspiration of his own was fitted with words and made into a pseudo-spiritual, "Going Home." This deed was done by the late Boston composer, William Arms Fisher.

There are two conflicting stories about the origin of the melody, from two good authorities. Miss Alice Fletcher, distinguished collector of American Indian tribal music, is said to have been told by Dvořák that he took the tune from an Osage song which he heard in Iowa. William Arms Fisher, once a teaching associate of Dvořák in a New York school, had a different story. He sat in a box with the Czech composer when the symphony was first performed (in New York, Anton Seidel conducting). According to Fisher, Dvořák told him then that the Largo and the rest of the symphony were wholly original.

SECOND CONCERTO — RACHMANINOFF (1873-1943).

Sharing with No. 3 the highest critical esteem among its creator's four piano concertos, this work marked a triumph over self. Rachmaninoff had fallen into such a state of despondency over his fancied lack of artistic progress, that he believed he never would be able to go on composing. His doctor, Nicolai Dahl, a pioneer psychiatrist, convinced him otherwise. With renewed belief of the composer in himself, he produced this masterpiece — dedicated to the doctor.

SERGEI RACHMANINOFF (1873-1943)

In his seventy years, Sergei Rachmaninoff lived from the era of Tchaikovsky — whom he knew personally — to the age of harmonic and rhythmic experimentation represented by his fellow-Russians, Stravinsky, Prokofiev, and Shostakovitch. But he remained almost a throwback to Tchaikovsky, with a moderate adoption of new devices. His piano works reflect his position as one of the world's greatest pianists.

He studied piano with his cousin, the virtuoso Siloti, who had been taught by Liszt.

In composition, he was a pupil of Tchaikovsky's mentor, Taneieff.

His works include: three symphonies, four piano concertos, the splendid "Variations on a Theme of Paganini" (for piano and orchestra), two operas, church music, chamber music, and some distinguished songs.

RODNEY ASH

Having appeared before as assisting artist with Robert Hawkins, he comes with the hearty recommendations of the latter.

The Baldwin is the official piano of the Esplanade Concerts

Chairs furnished

FRIDAY EVENING, JULY 14, at 8:30 o'clock

Robert Hawkins Conducting

Symphony No. 5, in E minor, Op. 95,
"From the New World" *Dvořák*

- I. Adagio; Allegro molto
- II. Largo
- III. Scherzo; Molto vivace
- IV. Allegro con fuoco

The Star-Spangled Banner

Piano Concerto No. 2, in C minor, Op. 18... *Rachmaninoff*

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

Soloist: RODNEY ASH

ROBERT HAWKINS

On the music faculty of Western State College of Colorado, he also is Director of the Summer Music Camp, now reaching its 28th season. He has a special flair for composing band arrangements, and his works of this sort have won him a national reputation.

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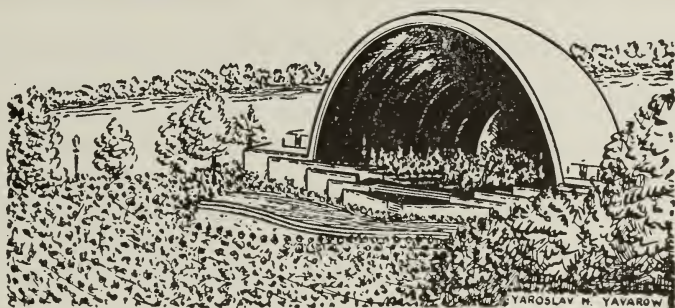
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"THE BARTERED BRIDE" — BEDRICH SMETANA (1824-1884)

THE opera recounts the outwitting of a wily marriage broker (a customary adjunct to Czech peasant marriages) by Hans, the hero. Mary loves Hans. But her parents are rich, his are unknown, and he is a servant in her family. It is the plan of the marriage broker for Mary to be wedded to the dim-witted Wenzel, stepson of the wealthy peasant, Micha. Success with the match will bring a high fee to the broker. But he finds Mary and her mother immune to his arguments in favor of the virtuous character — and parental wealth — of Wenzel. He sets to work on the neediness of Hans, offering him money in return for a renunciation of Mary. An agreement is signed. Hans thereby puts himself in a very unfavorable light to Mary, the villagers — and the opera audience. But he has bartered with the elated marriage broker to adopt his own phraseology in the document, by which wording Hans agrees that "none other than Micha's son shall wed Mary." Then it turns out than Hans is the long-lost son of Micha. Since the rival Wenzel is only a stepson, Hans really has a signed contract with the broker to wed Mary himself, and all goes merrily thereafter. In fact, Wenzel obligingly falls in love with a dancer in a circus, and attempts to join the troupe by impersonating a trained bear.

SYMPHONY NO. 4, IN G MAJOR — DVOŘÁK (1841-1904)

Of his nine symphonies, this is generally acknowledged as the most nationalistic one by the "Czech Schubert." In it Dvořák seems to picture his life as a simple villager — at church, in his garden, watching the birds, listening to the village band.

GIROLAMO FRESCOBALDI (1583-1643).

Born a century before Sebastian Bach (plus two years), Frescobaldi not only was the greatest organist of the 17th Century, but one of the most amazing examples of musical genius far in advance of its time. Bach at 29 copied out 104 pages of a volume of Frescobaldi's music, "Fiori Musicali," printed 50 years before Bach's birth.

MARCHE SLAVE (Slavic — not Slave — March) — TCHAIKOVSKY.

Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Army.

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SATURDAY EVENING, JULY 15, at 8:30 o'clock

*Overture to "The Bartered Bride".....*Smetana*

Symphony No. 4, in G major, Op. 88.....*Dvořák*

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso
- IV. Allegro ma non troppo

The Star-Spangled Banner

Toccata*Frescobaldi-Kindler*

Suite for Strings.....*Corelli*

Sarabande—Gigue—Badiniere

*Marche Slave*Tchaikovsky*

SUITE FOR STRINGS—CORELLI (1653-1713).

This Suite was arranged from movements of twelve sonatas for stringed instruments published in Rome in 1700. A *sarabande* is a slow, stately dance of Spanish origin; a *gigue*, or jig, is the familiar rollicking, even jocose dance named for the *giga*, a small ancestor of the violin used in Italy to accompany the dance. The name of the final movement has been variously defined "foolery, foppery, toying, tumbling, juggling, any kind of apish gamboling."

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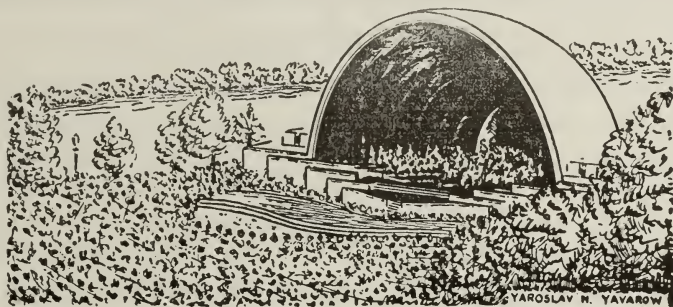


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ACADEMIC FESTIVAL OVERTURE — BRAHMS.

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song, and Gaudeamus Igitur.*

A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs — after opening in a suitably decorous manner.

"MILITARY" SYMPHONY — HAYDN (1732-1809).

The military effect is supplied conspicuously in the second and fourth movements by bass drum, cymbals, and triangle.

This work belongs to the second set of six "London" or "Salomon" Symphonies. The impresario, Johann Peter Salomon, commissioned Haydn to compose them and to conduct them in London, on two visits, starting in 1791 and 1794.

VIOLIN CONCERTO — MENDELSSOHN (1809-1847).

Its perfection of grace in melody and delicacy of orchestration inspired in an English admirer the remark that Beethoven had written the Adam of violin concertos, and Mendelssohn the Eve.

Here are qualities eminently characteristic of Mendelssohn — melodiousness, fastidious construction, utmost clarity of scoring.

There is good reason for the feeling for the violin's capacities which Mendelssohn shows in his concerto. Although, as a performing musician, he was generally known as a pianist and organist, he was also something of a violinist.

BALLET MUSIC FROM "FAUST" — GOUNOD (1818-1893).

For the occupation of the corps de ballet of the Paris Opera and the delectation of its admirers, Gounod expanded his opera with this episode, ten years after "Faust" had been introduced at the Théâtre Lyrique.

Here is the plot of the ballet: By his black magic, Mephistopheles confronts Faust with a sumptuous feast and entertainment presided over by Cleopatra attended by Nubian slaves; Helen of Troy, Lais, and Phryne, with female retinues. They invite Faust and Mephistopheles to join the festivities. Phryne performs a veil dance. A bacchanalian revel follows. All this is suddenly superseded by a vision of Marguerite with a red mark around her throat as if to guide the headsmen's axe.

MONDAY EVENING, AUGUST 21, at 8:30 o'clock

Harry Ellis Dickson Conducting

Academic Festival Overture *Brahms*

Symphony No. 100, in G major (Military) *Haydn*

- I. Adagio: Allegro
- II. Allegretto
- III. Menuetto: Moderato
- IV. Finale: Presto

The Star-Spangled Banner

Violin Concerto in E minor, Op. 64 *Mendelssohn*

- I. Allegro molto appassionato
- II. Andante
- III. Allegro molto vivace

Soloist: FREDY OSTROVSKY

*Ballet Music from "Faust" *Gounod*

Dance of the Nubian Slaves—Mirror Dance—Dance of Phryné

FREDY OSTROVSKY

A Boston Symphony Orchestra violinist since 1952, he was born in Bulgaria, at 16 was graduated with highest honors from the State Academy of Music in Vienna, and for two years continued his studies in England with the noted Carl Flesch. In Europe and this country, he has given many concerts.

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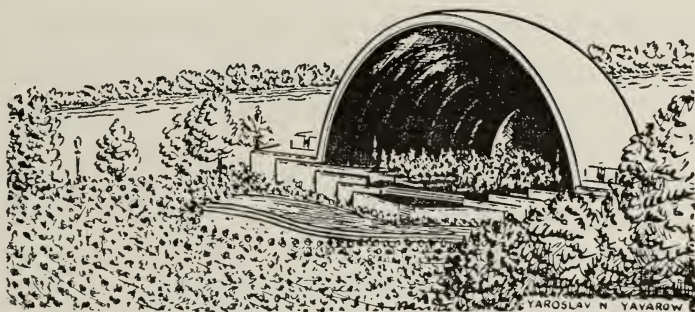
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Thirty-third Season of the Esplanade C

OVERTURE TO "GENOVEVA" – SCHUMANN (1810–1856).

This is an example of the musical beauties abounding in the score of Schumann's only opera, which, however, was a permanent failure. Schumann lacked theater sense.

VARIATIONS ON A THEME OF HAYDN – BRAHMS

The theme originated in a divertimento composed by Haydn for wind instruments alone: oboes, horns, bassoons, and a serpent. In Haydn's work, the theme bears the title, "Chorale of St. Anthony." Brahms varies the theme with boundless resourcefulness of imagination and instrumental skill.

When Brahms was only twenty-one, his potentialities as a master so impressed Schumann that he urged the youth to show his mettle by composing a symphony with Beethoven as a model. Brahms was so overwhelmed by the thought of competing with such a giant as Beethoven that he delayed attempting a symphony for twenty-odd years. Meanwhile, he prepared himself in the intricacies of instrumentation by works in other forms, among which the Haydn Variations hold a commanding place.

CONCERTO IN D MINOR FOR STRINGS, OP. 3, NO. 11 – VIVALDI (1669?–1741).

More than 250 concertos (of the concerto grosso type) were produced by Antonio Vivaldi in addition to 50 operas and other works.

According to the French musician, Henry Prunière:

"Vivaldi's work reveals a new conception of the orchestra which is later adopted by the early symphonists, and by Haydn and Mozart."

AVE MARIA – SCHUBERT (1797–1828).

On this song, Schubert commented in a letter to his father and step-mother. "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

The original voice and piano form of the "Ave Maria" was transcribed in such a way as to display the resources of the violin, by August Wilhelmj. He was one of the greatest of violinists.

RHAPSODY, "ESPAÑA" – CHABRIER (1841–1894)

Chabrier, unlike his fellow-Frenchman, Bizet, really traveled in Spain to absorb the peculiarities of its music. He listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. Tirelessly he devoted himself to noting down melodies and intricate rhythmic patterns.

The Baldwin is the official piano of the Esplanade Concerts

Chairs furnished

The Copley Square Branch of NEW ENGLAND MERCHANTS NATIONAL BANK OF BOS

TUESDAY EVENING, AUGUST 22, at 8:30 o'clock

Harry Ellis Dickson Conducting

Overture to "Genoveva" *Schumann*

Variations on a Theme of Haydn, Op. 56a *Brahms*

The Star-Spangled Banner

*Overture to "Die Fledermaus" *Strauss*

Concerto in D minor for Strings, Op. 3, No. 11 *Vivaldi*

I. Allegro

II. Largo e spiccato

III. Allegro

*Ave Maria *Schubert-Wilhelmj*

Solo Violin: ROLLAND TAPLEY

*España, Rhapsody *Chabrier*

ROLLAND TAPLEY

Concertmaster of the Esplanade concerts, and member of the Tanglewood Quartet, he also conducts the North Shore Philharmonic Orchestra.

He joined the first violin section of the Boston Symphony Orchestra at the age of eighteen. From time to time, he is called upon to play saxophone in certain classical and popular scores.

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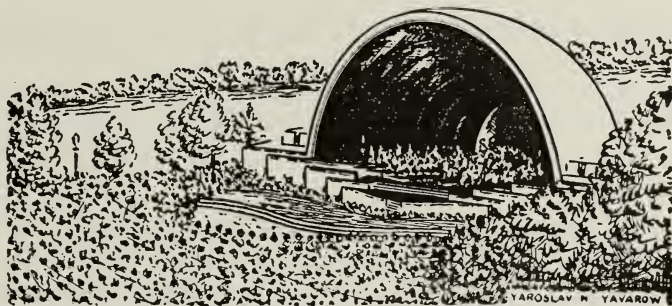
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Thirty-third Season of the Esplanade C

MILLER'S DANCE, FROM "THE THREE-CORNERED HAT"
— FALLA (1876-1946).

In this ballet the three-cornered hat is the emblem of the mayor of a Spanish town. He tries to make love to the miller's wife, but she and her husband, and the townspeople, make him wish he had never thought of it.

SYMPHONY No. 4, IN A ("ITALIAN") — MENDELSSOHN

The obviously Italian touch comes in the final movement, which introduces two lively dances — a *saltarello*, followed by a still livelier *tarantella*, with which it is combined, then alternated, and again combined.

VIOLIN CONCERTO — MENDELSSOHN (1809-1847).

There is good reason for the feeling for the violin's capacities which Mendelssohn shows in his concerto. Although, as a performing musician, he was generally known as a pianist and organist, he was also something of a violinist.

PERCY ALDRIDGE GRAINGER (1882-1961)

Born in Australia, this composer and pianist lived in London, then from 1914 in the United States. There he became a naturalized citizen.

From the rich store of Irish melody, he made the charming orchestration of the "Air from County Derry."

FARANDOLE, FROM "L'ARLESIENNE," SUITE NO. 2 —
BIZET (1838-1875).

This dance movement is based on an authentic tune from Provence, in the southern part of France. In the true *farandole*, which has a long history, the dancers hold hands in a chain, as they move gaily through the streets to the music of a sort of fife and a little drum.

SLEIGH RIDE — MOZART (1756-1791).

Using the pattern of an ancestor of the waltz known as "German dance," Mozart works out an impression of a sight familiar to him as a resident of Vienna. Lords and ladies would glide about in sleigh processions lighted by torches, which turned night into day, and made feminine jewelry sparkle like sunbeams.

HOE DOWN, FROM "RODEO" — COPLAND (1900-).

Most of the famous ballets represent imaginary places and characters, or foreign human beings. Here is a ballet that has become famous by having in it such American characters as cowboys.

The story is about a little tomboy who wants to be a cowboy. But finally she decides that it is better to be a girl with a boyfriend cow-rustler.

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CHILDREN'S CONCERT

WEDNESDAY MORNING, AUGUST 23, at 10:15 o'clock

Harry Ellis Dickson Conducting

- *The Thunderer, March *Sousa*
- *Miller's Dance, from "The Three Cornered Hat" *Falla*
- Finale from Symphony No. 4, in A major,
Op. 90 ("Italian") *Mendelssohn*
- First Movement from Violin Concerto
in E minor, Op. 64 *Mendelssohn*
- Soloist: PENNY AMBROSE
- *Irish Tune from County Derry *arr. Grainger*
- *Farandole, from "L'Arlesienne" Suite No. 2 *Bizet*
- *Sleigh Ride *Mozart*
- Russian Sailor's Dance, from "The Red Poppy" *Glière*
- *Hoe Down, from "Rodeo" *Copland*

The Star-Spangled Banner

PENNY AMBROSE

This fifteen-year-old girl of Latvian descent from Coventry, Conn., has studied violin for six years with William Kroll, head of the famed Kroll Quartet. Last year she made one of her few public appearances on the Bell Telephone Hour, radio program. She also has appeared as soloist with the Little Symphony of New York, Thomas Scherman conductor. She is reputed to be the most gifted young violinist since Yehudi Menuhin was a boy.

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Boston Symphony Orchestra

CHARLES MUNCH, Music Director

81st Season, 1961-1962

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To THOMAS D. PERRY, JR., *Manager* —

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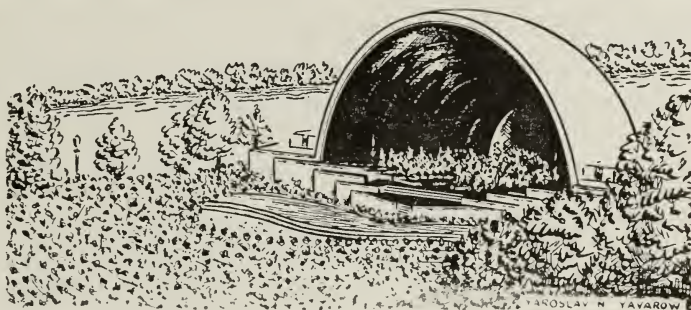
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Thirty-third Season of the Esplanade C

"DON JUAN," TONE POEM, OP. 20 – STRAUSS (1864–1919).

Turning from early interest in traditional forms, the brilliant young German composer, Richard Strauss, startled the musical world with this tone poem, the first-published of a series of such works which initially brought him much violent criticism, then growing acceptance as a modern master.

Here Strauss uses elaborate orchestral devices to carry out the ideas of a German poem by Nikolaus Lenau. According to the poet, Don Juan is in constant search of the ideal woman, but never finds her. His career ends with death in a duel. The music makes the most of these themes.

SYMPHONY NO. 35, IN D MAJOR ("HAFFNER") – MOZART (1756–1791).

Among Mozart's 41 symphonies, this is unique in origin. Sigmund Haffner, the mayor of Salzburg, on two occasions had commissioned a serenade from Mozart. Two years after producing the second of these serenades, Mozart was in need of producing a symphony of charm rather than profundity. Looking over four of the serenade movements, he was satisfied that they would fit together as a symphony, but took the pains to make improvements in the form of added clarinet and flute parts. The resulting "Haffner" Symphony enjoyed a warm reception in Vienna, leading to a repetition of the performance.

CONCERTO FOR TRUMPET IN E MAJOR – J. N. HUMMEL (1778–1837).

This concerto was written by Johann Nepomuk Hummel to demonstrate the ability of an outstanding Viennese court trumpeter, Anton Weidinger.

ARMANDO GHITALLA

Born in Alpha, Illinois, of a non-musical family, Ghitalla was graduated from the Juilliard School of Music in 1949.

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra.

Ghitalla has recorded for RCA-Victor and Columbia Records.

BALLET, "THE THREE-CORNERED HAT" – DE FALLA

In this ballet the three-cornered hat is the emblem of the mayor of a Spanish town. He tries to make love to the miller's wife, but she and her husband, and the townspeople, make him wish he had never thought of it.

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WEDNESDAY EVENING, AUGUST 23, at 8:30 o'clock

Harry Ellis Dickson Conducting

"Don Juan," Tone Poem, Op. 20

(after Nikolaus Lenau) *Strauss*

Symphony No. 35, in D major ("Haffner"), K. 385. *Mozart*

- I. Allegro con spirito
- II. Andante
- III. Menuetto
- IV. Finale: Presto

The Star-Spangled Banner

Trumpet Concerto in E major *Hummel*

- I. Allegro con spirito
- II. Andante
- III. Rondo

Soloist: ARMANDO GHITALLA

Minuet for Strings *Boccherini*

*Suite from "The Three Cornered Hat" *Falla*
The Neighbors—Dance of the Miller—Finale Dance

MINUET FOR STRINGS – BOCCHERINI (1743–1805).

This ever-charming minuet comes from one of the 125 string quintets composed by Haydn's contemporary Luigi Boccherini, Italian composer and cellist. He also wrote 20 symphonies, 102 string quartets, 4 'cello concertos, an opera in Spanish style, and church music. He lived in Spain from 1797, up to his death in poverty eight years later.

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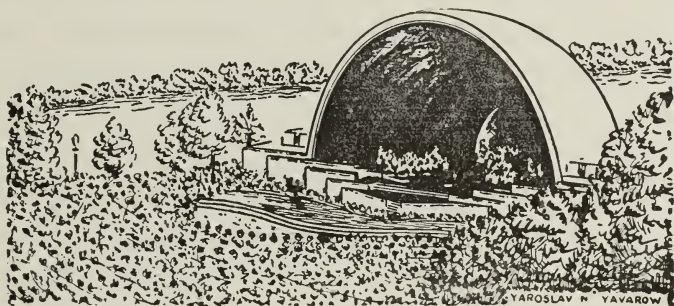
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OVERTURE TO "CORIOLANUS" — BEETHOVEN (1770-1827).

Beethoven, composing the opening music for a German drama (not Shakespeare's) reached Shakespearean heights. His music powerfully suggests how Coriolanus, exiled from ancient Rome, would avenge himself by leading an enemy army against it; then how the pleas of his wife and mother overwhelm his determination to destroy Rome.

SERENADE FOR STRINGS — TCHAIKOVSKY (1840-1893)

Partiality for this composition was shown by Tchaikovsky on several occasions. On completing the Serenade, he wrote to his patroness, Nadejda von Meck: "I have written two long works very rapidly, a *Festival Overture* for the Exhibition, and a Serenade in four movements for string orchestra. The Overture ["1812"] will be very noisy. I wrote it without much warmth of enthusiasm . . . the Serenade, on the contrary, I wrote from an inward impression. I felt it, and venture to hope that this work is not without artistic qualities."

To Mme. von Meck the composer confided, "The first movement is my homage to Mozart; it is intended to be an imitation of his style, and I should be delighted if I thought that I had in any way approached my model." Incidentally, Tchaikovsky once remarked that he was in awe of Beethoven, but that he loved Mozart.

When Tchaikovsky conducted a program of his own music in London, he made this report: "The Serenade pleased most, and I was recalled three times, which means a good deal from the reserved London public."

This event was in 1888, the same year in which he conducted the world première of his *Fifth Symphony* in St. Petersburg. This also was the year Wilhelm Gericke conducted the first performance of the Serenade by the Boston Symphony Orchestra. It was the third work to be played by the Orchestra before presenting a symphony by Tchaikovsky. (The other two were respectively, the *March Slave* and the *Piano Concerto*.)

Two years later, the second and third movements alone of the *Fourth Symphony* were presented, and finally in 1892, the first complete performance was given by the Orchestra of a Tchaikovsky symphony, the Fifth.

"ROMEO AND JULIET," OVERTURE-FANTASIA — TCHAIKOVSKY (1840-1893)

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagus, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

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THURSDAY EVENING, AUGUST 24, at 8:30 o'clock

Harry Ellis Dickson Conducting

Overture to "Coriolan" (After Collin), Op. 62 *Beethoven*

Symphony No. 36, in C major ("Linz"), K. 425 *Mozart*

- I. Adagio; Allegro spiritoso
- II. Poco adagio
- III. Menuetto
- IV. Presto

The Star-Spangled Banner

Serenade for Strings, Op. 48 *Tchaikovsky*

Romeo and Juliet, Overture-Fantasia *Tchaikovsky*

SYMPHONY No. 36, IN C MAJOR ("LINZ") —
MOZART (1756-1791)

Arriving in the ancient Upper Austrian city of Linz on the last day of October, 1783, Mozart wrote to his father that he was to give a concert at the local theater four days later. For this occasion, he said he wished to present a symphony, but did not have one with him. Therefore, he was "over head and ears" working on a new one. Three days later, he had completed the symphony. It is marked by some of Mozart's most characteristic artistry. Its mood hovers between sunshine and shadow, grace and introspection. It betrays no sign of hasty contrivance.

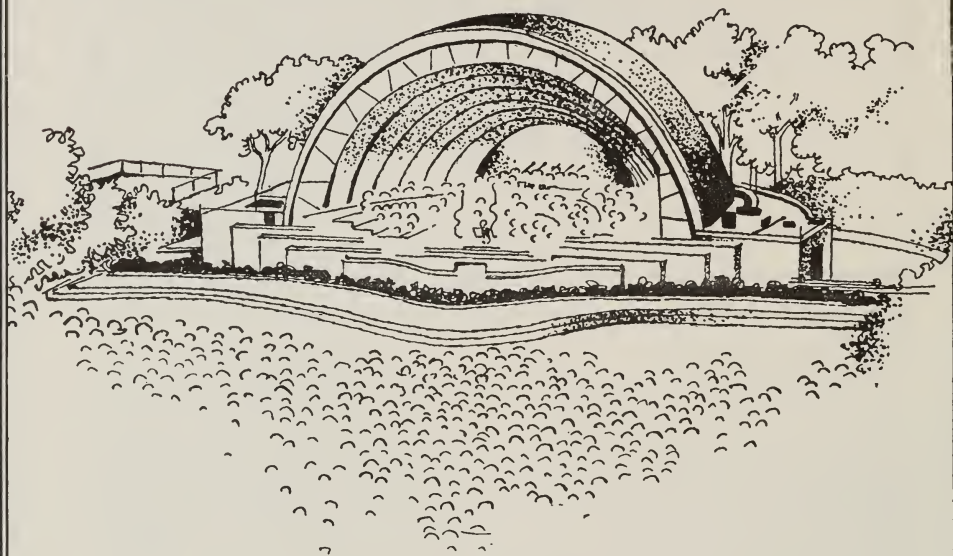
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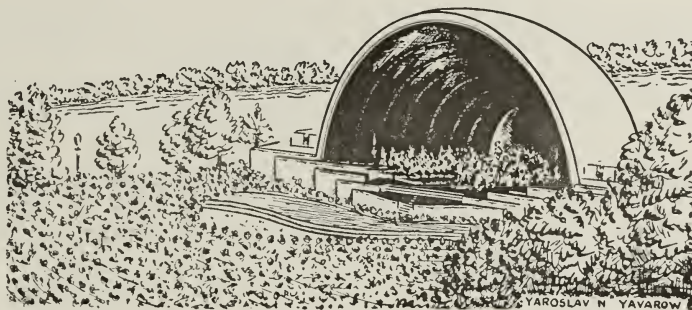


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VIOLIN CONCERTO, IN D MAJOR, OP. 61 — BEETHOVEN

According to Abraham Veinus, in his notable book, *The Concerto*, this work "stands, even among Beethoven's greatest masterpieces, as a model of melodic invention, spaciousness of design, sheer clarity and logic of organization."

PRELUDE TO "LOHENGRIN" — WAGNER (1813-1883)

"One of Wagner's most perfect conceptions, both in idea and in execution." The late noted British critic, Ernest Newman, thus characterized this prelude.

PLOT OF THE OPERA.

Act I. Enthroned under the Oak of Justice beside the River Scheldt, Henry the Fowler, King of Germany, hears a serious accusation. Count Telramund charges that his former ward, Elsa of Brabant, has murdered her brother, Godfrey, so that she may succeed to the dukedom. The King orders that justice shall be done by trial of combat between Telramund and a champion to be named by Elsa. She tells of a knight in shining armor of whom she has dreamed and hopes that he may materialize and come to her defense.

After trumpeters blow a summons to the four points of the compass, a knight in shining armor actually does appear, in a boat drawn by a swan. The Knight of the Swan declares that he has come as Elsa's champion. Dazzled by her beauty, he offers to become her husband, and is accepted. In a sword duel he defeats Telramund, but spares his life. Elsa is promptly adjudged innocent of the crime of which Telramund has accused her. The Knight of the Swan, in plighting his troth to Elsa, has obtained her promise never to inquire his name, his rank, or whence he came.

Act II. Ortrud, evil wife of Telramund, is sure that his defeat has been by magic. As Elsa is joyously anticipating her wedding, Ortrud insidiously implants in her the suspicion that the bridegroom-to-be is linked with sorcery. Elsa awhile resists such suspicion.

Act III., Scene 1. The action is preceded by a glorious orchestral prelude, expressive of the anticipated happy nuptials. Elsa, entering the bridal chamber with her Knight, gives way to suspicion instilled by Ortrud. She demands the Knight's name. Just then, Telramund rushes upon the Knight with drawn sword, but the Knight kills him in self-defense.

Act III., Scene 2. Before the Oak of Justice, the Knight of the Swan explains the slaying of Telramund, then he reveals that he is Lohengrin, son of Parsifal. He has come from Montsalvat, where the Holy Grail is enshrined, and because of Elsa's questioning, must return.

The swan-drawn boat appears, as he bids farewell to the weeping Elsa. As Lohengrin steps into the boat, Ortrud rushes before the assemblage, crying that her magic is superior to that of Lohengrin's, and that by this power, she had transformed Elsa's brother into a swan. Lohengrin kneels in prayer, and the swan sinks into the river. Then Lohengrin reaches into the water, and draws up Elsa's brother, whom he hails as ruler of Brabant. With the boat drawn by a dove, flying toward the horizon, Lohengrin fades from sight, as Elsa collapses lifeless in her brother's arms.

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FRIDAY EVENING, AUGUST 25, at 8:30 o'clock

Arthur Fiedler, *Conductor*

Overture to "The Marriage of Figaro".....*Mozart*

Violin Concerto in D major, Op. 61.....*Beethoven*

I. Allegro ma non troppo

II. Larghetto

III. Rondo

Soloist: GEORGE ZAZOFSKY

The Star-Spangled Banner

Prelude to "Lohengrin".....*Wagner*

Excerpts from "The Damnation of Faust".....*Berlioz*

Minuet of the Will-o'-the-Wisps—Dance of the Sylphs—Rakóczy March

GEORGE ZAZOFSKY

Often a soloist, he also has distinguished himself as Concertmaster of the noted Zimble Sinfonietta, which he now serves as Music Director. A native of Boston, he is a graduate of the Curtis Institute in Philadelphia, and was Concertmaster of its orchestra, under Fritz Reiner. Twice he toured the Americas with Stokowski's All-American Youth Orchestra. He joined the Boston Symphony Orchestra in 1941.

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HENRY B. CABOT

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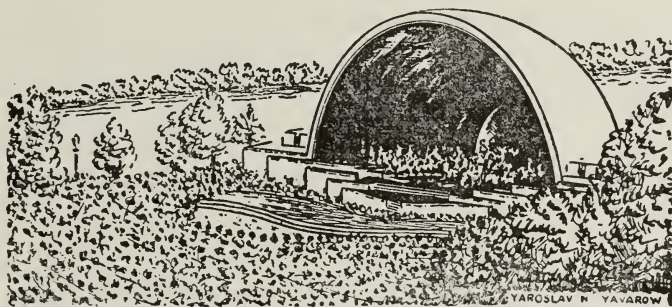
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Welcome . . . to another delightful Esplanade Concert by the Boston "Pops" Orchestra. Tonight's music in this entertaining summer series, now in its thirty-third season, is brought to you by Raytheon Company, America's largest company specializing in electronics. We sincerely hope you enjoy this evening's concert.

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(U)

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Thirty-third Season of the Esplanade C

POLONAISE FROM "EUGENE ONEGIN" — TCHAIKOVSKY

Appearing at a ball in Moscow (the scene in which the Polonaise is played), Onegin encounters Tatiana as wife of a prince. She has lost certain provincial social deficiencies, and quickly Onegin has lost his heart to her, and expectantly tells her so. She admits that she loves him, but that she definitely will have nothing more to do with him. With that, she leaves him.

VIOLIN CONCERTO — TCHAIKOVSKY.

This work, for all its Tchaikovskian moodiness, shares with the First Piano Concerto the distinction of rising to great popularity after efforts of carping critics to slap it down at the start of what was to become a long career.

"NUTCRACKER" SUITE — TCHAIKOVSKY.

The story of the Ballet: At a Christmas party, toys are distributed to a family's children and their guests.

Marie somehow prefers to dolls and other gifts a fancifully designed nutcracker. When the boys break it, she treats it like an injured child, putting it to bed and rocking it to sleep under the Christmas tree. Sleepless herself, she steals downstairs to see if her patient is all right. Midnight strikes, and the toys, honeycake dolls and the nutcracker come to life. The Mouse King and his army attack them, as they rally under the leadership of Nutcracker. They are on the brink of defeat, when Marie slays the Mouse King with her slipper. Instantly Nutcracker becomes a handsome prince.

He spirits Marie away to his realm, which is the Kingdom of Sweets and Tidbits, in the Jam Mountain region, ruled by the Sugarplum Fairy. There Marie is entertained by the dancing of the inhabitants, to the music which forms most of the sections of the concert suite.

The Snow Scene occurs when the Prince is whisking Marie through the air to the Kingdom of Sweets. Marie learns that the snowstorm is really a band of fairies dancing as they wave branched sticks tipped with snow crystals. In the original production, fifty-nine dancers performed this scene.

SYMPHONY No. 4, IN F MINOR — TCHAIKOVSKY.

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folk-song, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

The Baldwin is the official piano of the Esplanade Concerts

Chairs furnished

SATURDAY EVENING, AUGUST 26, at 8:30 o'clock

Arthur Fiedler, Conductor

*Polonaise from "Eugene Onegin" *Tchaikovsky*

Violin Concerto, Op. 35 *Tchaikovsky*

I. Allegro moderato

II. Canzonetta

III. Allegro vivacissimo

Soloist: JOSEPH SILVERSTEIN

The Star-Spangled Banner

*Suite from "The Nutcracker" *Tchaikovsky*

Ouverture Miniature—Marche—Trépak—Danse Arabe—

Danse des Mirlitons—Valse des Fleurs

Finale from Symphony No. 4 *Tchaikovsky*

JOSEPH SILVERSTEIN

A member of the Boston Symphony Orchestra since 1955, this native of Detroit had previously served a year with the Philadelphia Orchestra, and had played at the first desk in the orchestras of Denver and Houston. Two years ago he was the only North American violinist to survive the finals in the International Contest in Brussels. He was the winner of the 1960 Walter W. Naumburg Foundation Award.

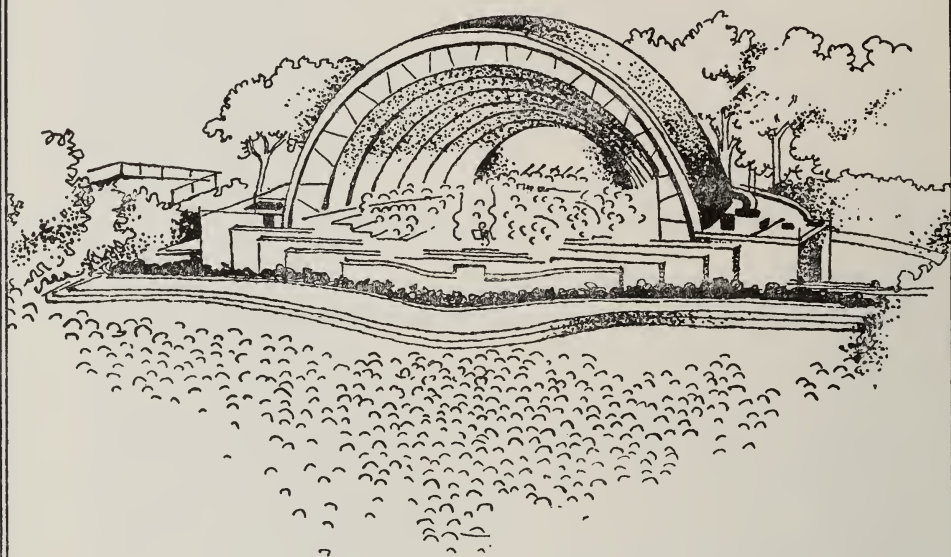
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